

Exploration of Development Strategies of the Music Education in Secondary School from the Perspective of Post-Philosophical Culture

Li Chen^{1,*}

¹Pop Music Department, Zhejiang Conservatory of Music, 310024 Hangzhou Zhejiang, China

Abstract. Since the 1960s and 1970s, the aesthetic-centered music education system in Secondary School has been increasingly mature, while the post-philosophical culture has brought about an obvious impact on the ideas of music education in Secondary School. From the post-philosophical cultural perspective, it is important for us to reflect on the return of music education in Secondary School to the world of life, to explore the practical philosophical tendency of music education, to emphasize the pursuit of pluralistic dialogue, and to promote the integration of multiple cultures. In the specific implementation of music education teaching process in Secondary School, it contains the interdisciplinary multi-level and multi-perspective dialogue thinking between teachers and students, between teachers and students and music text and between students. The development strategies of music education in Secondary School in the post-philosophical cultural perspective are to emphasize the practicality of music education, to cultivate a pluralistic and value-oriented view of education for the subject, to expand the horizon of interdisciplinary dialogue and to pay attention to interdisciplinarity.

1 Introduction

In the early 20th century, the industrial civilization in Europe developed rapidly, forming the iconic modern manufacturing. At the same time, China was influenced by the European industrial civilization. The music of Europe echoed the times it lived in at the time, and it was characterized by the manufacture of symphonic music, with the basic features of narrative grandeur and massive theory. Its characteristics and forms have gradually become an important development trend in modern Chinese music and even modern music. With the rapid development of science and technology and the rapid spread of media, the concept of multiculturalism has penetrated into our daily life. The analysis of the philosophical roots of contemporary secondary school music education and the historical lineage of its development, as well as the re-positioning and construction of it to make it conform to today's philosophical and cultural trends, can effectively promote the healthy development of contemporary music education in Secondary School.

2 Literature Review

Richard Rorty in the United States, representing the postmodernism at that time, creatively proposed post-philosophical culture. Richard Rorty is regarded as the most influential contemporary American philosopher, and his evaluation of post-Rorty philosophy and culture

during the "Rorty Fever" period had a profound impact. The main points of the article Rorty and Pragmatism -- Philosophers' Responses to Critics by Heilman J. Satcombe in 1995 include various arguments in American philosophy in recent years about the relationship between Rorty's philosophy, Rorty and American pragmatism [2]. Rorty's theory has had a profound impact on music and music education, and post-philosophical cultural thought has had a strong impact on contemporary secondary music education and epistemological philosophical foundations [3].

With the development of postmodernist thinking, the connection between postmodern and music education in Secondary School has been studied by more and more scholars. Among them, Guan Jianhua's book, *Philosophical Criticism of Aesthetic-Centered Music Education and the Philosophical Construction of Music Education Culture*, takes the post-philosophical view of culture represented by the American philosopher Rorty as an entry point and gives a more detailed elaboration of its connotation and value, especially about the philosophical thought of enlightenment. The *Postmodern Pedagogy and Music Pedagogy and the Postphilosophical Culture and the Cultural Philosophy of Music Education* focuses on the relationship between the diversity of American musical culture and the transformation of American postmodern culture [5]. Past research has shown that researchers have explored music education in Secondary School by focusing on examples of practice in secondary music education [4]. In contrast

* Corresponding author: 1136175401@qq.com

to other cultural disciplines, music is not a category that pursues essential laws and "first principles", and music education is not a scientific and rational education dominated by a core culture. Based on the post-philosophical view of culture, a new philosophical perspective was proposed by combining theories such as philosophy of education and neo-pragmatism [5] with epistemological modern music education in Secondary School, which laid the theoretical foundation for the construction of a post-philosophical culture beyond traditional epistemology.

3 The Current Situation of Music Education in Secondary School and the Impact of Post-Philosophical Culture

The aesthetic-based music education and system musicology of music education in Chinese Secondary School is based on traditional Western philosophical epistemology. And in the current multicultural context, the real problems brought about by this classical philosophical foundation have become increasingly distinct.

3.1 An Aesthetic-centered Music Education System is Becoming More and More Mature

Music education in China has gradually matured while learning from the music education systems of Europe, the United States and Japan, as well as from the experience of Soviet music education. The development of music education in Chinese Secondary School has made "music education" centered on "aesthetics" the main content of current music education in Secondary School. The continuous improvement of school music curriculum standards, the establishment of a sound music education system, the increasing standardization of music education materials, contents and methods, and the institutionalization of school music education in China are becoming more and more distinct [6]. Music knowledge system and systematic musicology have also become the main body of music education in Secondary School. It can be said that aesthetic music education and systematic musicology have become two important fulcrums of contemporary music education in Secondary School, which play an important role in guiding modern music pedagogy in Secondary School.

3.2 Significant Impact of Post-Philosophical Culture on Music Education Thought in Secondary School

Post-philosophical culture has impacted philosophical thought as well as other cultural fields including music and art. The kind of philosophical thought, which is in line with the times, can lead us to step out of epistemological music education and out of the development path of postmodern culture [7]. The modernization system of music education in Secondary School has been basically formed by the impact from the

internationalized post-philosophical culture. The post-philosophical cultural view is in tune with the times and is a new theoretical choice beyond the epistemology of music education. At the same time, from a post-philosophical perspective, it is also in line with the contemporary trend of multicultural music education in the philosophy of culture. While deconstructing traditional Western culture and contemporary philosophical thought, the post-philosophical view of culture is also a critique and deconstruction of the epistemological philosophical foundations of contemporary music education. In the context of post-philosophical culture, it is urgent to construct a post-philosophical culture with a new attitude and ideology [8].

4 The Optimal Construction of Music Education in Secondary School from a Post-Philosophical Cultural Perspective

Historical experience shows that aesthetic education in any period is guided to some extent by a certain aesthetic self-consciousness, which is an epochal and class-based. In the process of music education in Secondary School, the idea of aesthetic education is constantly refined and systematized, and the idea of music education as aesthetic education is constantly elevated to the center of music education theory and practice.

4.1 Philosophical Foundations of Music Education in Secondary School in a Post-Philosophical Culture

The philosophy of education has existed in China since ancient times. During the Spring and Autumn Period and the Warring States Period, Confucius and the "moral aesthetics" he represented were a profound system of teaching the "six arts". But its core was not theory and learning, but morality and benevolence as its foundation. Confucius said that when you go to a country, you should first learn about the customs of the country and the education it offers. If the people here are gentle, simple and faithful, they are influenced by the Poem; if they are knowledgeable, they are influenced by the Book; if they are broad-minded, they are influenced by the Yue; if they are pure, serene and insightful, they are influenced by Yi; if they are decent and polite, they are influenced by Li; if they are good at poetry and song, they are influenced by the Spring and Autumn Annals. Those words are emphasizing the role of education. Confucius' philosophy of education is mainly expressed in moral cultivation [8]. From a Western philosophical perspective, the Greek idea of education, "to teach and to make people learn from what they have been taught," refers to the idea that people are influenced by education and culture in a subtle way, and that they construct their own perceptions of what they have been taught. According to Hegel, education is the cultivation of talents [9].

4.2 Constructive Thinking of Music Education in Secondary School from a Post-Philosophical Cultural Perspective

The rise of postmodernism in the 1960s and 1970s, such as a realistic movement of thought and new cultural trends, impacted all cultural fields. One of the major contributions of postmodernism in philosophy is that it prompts us to reflect on the relationship between man and nature and between man and man. Starting from the relationship between man and nature, postmodernism rejects the recent mechanical worldview and advocates an organic holistic view. In terms of human relations, it rejects extreme individualism and advocates subjectivity. Accordingly, the philosophy of postmodernism is the theoretical cornerstone of postmodernism and a key component of postmodernism. Postmodernist philosophy replaces the traditional philosophers' and thinkers' fabricated, mythical, traditional, given, and closed concepts of the world with an indeterminate, open, complex, and pluralistic concept of the world that allows people to face reality and the world rationally and honestly. Postmodern philosophy tries to revolt and destroy the metaphysical tradition along the critical path of modern philosophy, emphasizing the negativity, decentralization, fragmentation, anti-orthodoxy, indeterminacy, discontinuity, and plurality of the essential characteristics of philosophy. It is believed that behind the appearance of all existent things in the world, there must be a deeper essence, meaning, or underlying pattern of thought hidden.

4.3 Constructive Stance of Music Education in Secondary School from the Perspective of Post-philosophical Culture

The book *Trajectories of Western Educational Thought - An Overview of International Educational Thought* points out that, on the basis of the subversion of modern education, postmodern education proposed the propositions of education. Postmodernism, unlike the single authoritative voice under modernist education, embodies diversity and is committed to the pursuit of diverse voices. Postmodernist education, which advocates a secular education for the masses, rejects the hierarchical stereotypes inherent in education. Postmodernist education advocates that education should be equipped with equality. In terms of educational content, postmodernist education rejects the notion of scientific supremacy and advocates the construction of an open curriculum. Post-philosophical culture opens a new window of philosophical thinking for us, and we will follow its lead of vision to paint a picture of post-philosophical culture that belongs to music education.

5 Strategies for the development of music education in Secondary School from a post-philosophical cultural perspective

The modernization system of music education in Secondary School has been basically formed. In the

specific implementation of music education teaching process in Secondary School, it contains the interdisciplinary multi-level and multi-perspective dialogue thinking between teachers and students, between teachers and students and music text and between students.

5.1 Value the practical nature of music education

It is important to reflect on the significance of the return of music education to the world of life, so as to explore the practical philosophical tendency of music education in the post-philosophical culture. The music education in Secondary School based on post-philosophical culture will move towards practice and life in a new conceptual vision. From the philosophical perspective of neo-pragmatist philosophy, music education serves a practical and guiding role in regulating everyday life. Therefore, music education should emerge and develop in the world of reality and life, and ultimately return to reality. As the book *Understanding and Education* states, "Education is not beyond life. It is not only for a better life, but a necessary means for human beings to express themselves. Education promotes understanding and knowledge of life itself by systematically imparting the laws drawn from life to other living beings. After receiving an education, the understanding and application of life is demonstrated through the practical activities of life. The manifestation of life is the understanding and application of life, and the practice of life." Elliot explained the practical implications of a philosophy of music education with an interesting and vivid metaphor, "That parable tells us that music education can only acquire concrete and authentic musical cultural knowledge and corresponding details through the practice of active "mapping".

5.2 Cultivate a pluralistic and value-based view of education for the subject

Post-philosophical culture rejects the dichotomy of subject-object system philosophy and its central problem, epistemology, and emphasizes the pursuit of pluralistic dialogue, the destruction of fundamental beliefs and essential truths, and the destruction of the dichotomy of subject-object natural science methods. Such a sense of pluralistic dialogue produces a profound revelation for secondary music education in a postmodern context, and is also an important goal for the construction and development of a post-philosophical culture in music education in Secondary School. In our colorful world of life in China, the 56 nationalities are diverse with different geographical environments, religious beliefs, customs, and cultural life, and each has its own musical culture. Those kinds of music do not exist as aesthetic distinctions in life, but are bound up with labor, festive rituals, spirituality, and emotional communication, and are so intertwined with the everyday world that music embodies our lives [9]. Moreover, the gardens of the world's music, with a

variety of musical genres and styles in various forms and styles, showcase the connotations of different cultures and lives from different regions and countries. Attention should be paid to the application of modern educational tools, to students' hands-on practice, to strengthen their musical experience, to promote the development of their musical potential with creative teaching, to stimulate their interest in music, to cultivate their good learning attitude, and to create favorable conditions for their sustainable development. The reform of music education in higher education is being deepened, the reform of music education in Secondary School is being carried out, and teachers are actively engaged in new music education with great problems in teaching objectives, content, methods, and assessment.

5.3 Broaden the horizons of interdisciplinary dialogue and value interdisciplinarity

The development of music and musicology is more attractive because of the intertwining and integration of multicultural and multidisciplinary rich cultural connotations. Thus, music is never a single existence. Likewise, music education is not a monologic discipline. It is not only a world of musical knowledge and skills, but also contains more cultural meanings and more disciplinary contents to be experienced. We believe that the vision of dialogue and the interdisciplinary approach will make music and music education richer and more meaningful. Music is diverse practical activities, and an expression of the living world. Thus, understanding music and the education of music from a practical paradigm and from the perspective of the world of life can free us from the humanism enclosed by the world of science and reveal the essence of cultural understanding. Therefore, the feeling and construction of life in music can truly be understood and constructed from the perspective of human beings. In this new era of multicultural integration in the world, understanding one's own life and the musical cultures of the world has positive implications for the construction and development of post-philosophical music education [10]. According to the post-modernist view on teaching and learning, it is necessary to cultivate students' innovative consciousness and hands-on ability, which gives quality-oriented education a new and profound connotation and more contemporary characteristics. Sukhomlinsky, a Soviet educator, said, "There is a desire in people to become discoverers, researchers and explorers."

6 Conclusion

The post-philosophical culture and the practical tendencies of music education are the embodiment and basis of the neo-pragmatist philosophical thought in the philosophical culture. Music education in the era of post-philosophical culture is confronted with the uncertainty, complexity, openness, interpretation, and diversity of postmodernism. In such a multicultural context today, it is important to think about the philosophical foundation and development of music education and construct a

post-philosophical culture of music education in Secondary School. It shows a music education that is full of humanistic care, a music education that is full of vitality, and a music education that reflects and adapts to the development of the times. Finally, the author would like to use the credo about postmodernism in Postmodernism to express the author's passion and belief in this vision of hope, which is openness, embracing life, and being open to all kinds of ideas and love.

References

1. Ye Songrong. Interpretation of cross-culture: Interpreting China with the West and Western Music Studies from a Chinese Perspective [J]. *Art of Music (Journal of Shanghai Conservatory of Music)*, 2022, (02): 93-101+5.
2. Luo Ling. Philosophical Reflections on Chinese Music Education in the Context of Cultural Ecology [J]. *Art Evaluation*, 2019, (24): 124-125+134.
3. Yu Xian. Chinese Music Education from an International Perspective [J]. *Song of the Yellow River*, 2015(10): 55.
4. Lu Shasha. Philosophical View of Music Education with Music Culture as the Core [J]. *Journal of Xinghai Conservatory of Music*, 2020(03): 112-120.
5. Zhang Siqu. An Exploration of Guan Jianhua's Concept of World Music Education [J]. *China Music*, 2022(01): 170-176.
6. Feng Jiaoli. Culture in Music and Music in Culture [J]. *Jiangsu Education*, 2012(04): 7-8.
7. Tang Yating. *Music Anthropology: Historical Thinking and Methods* [M]. Shanghai: Shanghai Conservatory of Music Press, 2008: 67.
8. Guan Jianhua. *Postmodern Pedagogy* [M]. Shaanxi: Shaanxi Normal University Press, 2006: 273-308.
9. Zhu Guangqian. *History of Western Aesthetics* [M]. Beijing: The Commercial Press, 2007: 245.
10. Richard Rorty. *Post-philosophical Culture* [M]. Shanghai: Shanghai Translation Publishing House, 2009: 22.